

Souvenir de Mozart,
Mélange.

FOR THE
HARP.

Introducing favorite Airs
IN
IL DON GIOVANNI.

Composed and Dedicated

TO
Miss Emily Smith,

BY
J. BAISIER CHATTERTON.

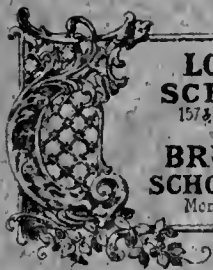
HARPIST (BY APPOINTMENT) TO HER MAJESTY,

and Professor of the Harp at the Royal Academy of Music.

Ent. Sta. Hall.

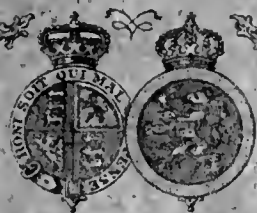
Price 3/.

Propriété pour tous pays.



LONDRES
SCHOTT & CO
157 & 159 Regent Street.

BRUXELLES
SCHOTT FRÈRES
Montagne de la Cour.



MAYENCE
B. SCHOTT'S SOHNE
Weihergarten 5.

PARIS
EDITIONS SCHOTT
Boult' Malesherbes 140 Rue d'Amiens



Printed in Germany.

Popular Harp Music Compositions favorites

published by

Schott & Co, London

159 Regent Street



pour la Harpe

publiées par

B. Schott's Söhne

Mayence

CHALLONER, N. B. A New Preceptor for the Harp. . . net 4/

Harp alone:

BOCHSA, N. C. The Banks of the Blue Moselle. . . . 1. 50

— Benedictus (Mozart's Requiem) 1. 50

— Bid me discourse (Bishop) Fantasia 2. —

— The Creation (Haydn), Petite Mosaïque 1. 50

— Cujus Animam (Pergolese's Stabat Mater) 1. 50

— Le Désir, Beethoven's favorite Waltz with Rossini's
answer. 1. —

— From Mighty Kings (Handel's Recit. and Air). . . . 1. 50

— Gems of Handel 1. 50

— German Hymn (Haydn's God preserve the Emperor.) 1. 50

— Ménestrel d'Ecosse 1. 50

— My heart is in the Highlands 1. 50

— O dolce concerto (Mozart) 2. 50

— Petit Souvenir (Thèmes siciliennes et napolitaines.) 1. 50

CHALLONER, N. B. Oh, say not woman's heart 1. 50

CHATTERTON, F. Bridal Chimes 1. 50

— Dead March in Saul (Handel) 1. 50

— Divertissement on Scotch Ballads 1. 50

— Don Giovanni (Mozart), Fantasia 2. —

— La Donna è mobile (Rigoletto) 1. 50

— The Emperor Napoleon's Grand March 1. 50

— La Favorita (Donizetti) 1. 50

— Fleurs des Opéras, Italian Melodies:

No. 1. Com' è bello etc. 1. 50

" 2. Lucrezia Borgia etc. 1. 50

" 3. La Sonnambula etc. 1. 50

" 4. I Puritani 1. 50

" 5. Ah! forsè lui etc. 1. 50

" 6. 1. 50

— Merriott's Grand March 1. 50

— Sacra Harmonica (Handel's airs) 1. 50

— Sacred Serenade 1. 50

— Santa Lucia, Neapolitan Barcarolle 1. 75

— The Soldier's Dream, Impromptu 1. 75

CHIPP, T. P. 4 Popular Airs 1. 50

EDAN, C. Favorite Air (Nel cor più) with Variations . . 1. 50

GODEFROID, F. La Danse des Sylphes, Rondo 2. —

OBERTHÜR, C. Complete Method for the Harp . . . net 10/

Harpe seule:

OBERTHÜR, C. Les Fleurs de *Jules Schulhoff*, Morceaux
élégants:

No. 1. Le Zéphyr, Romance 1. 50

" 2. Nocturne. Op. 11. 1. 50

" 3. La Naxade, Mélodie 1. 50

" 4. Chanson à boire, 2^{me} Impromptu. Op. 8 1. 50

" 5. Elégie, Marche funèbre 1. 50

" 6. La Bercense, 4^{me} Impromptu 1. 25

" 7. Confidence, 1^{re} Impromptu. Op. 8 . . . 1. 25

" 8. Polonia, Mazurka en La mineur 1. 50

PARISH-ALVARS. Bulgarian Gipsy Dance 1. —

— The Sultan's Parade March 1. 25

— Chanson Grecque 1. —

— Il Papagallo, Souvenir de Naples 1. 50

PARRY, J. The Live long Night (Ar hyd y nos), Air . . 1. —

ROOKE, H. R. Pestal 1. 50

— Le Bouquet de Graces; 42 Admired Airs selected
and arranged: In 6 Books each 1. 75

VINER, W. L. Military Divertimento 1. 50

Concerted Harp Music:

(Harpe et autres Instruments).

BOCHSA, N. C. La Fille du Régiment, for Harpe & Piano
(Flute & Cello ad libit.). In 2 Books each . . . 4. 25

— Linda di Chamounix, for Harp & Piano (Flute &
Violin ad libit.). In 2 Books each 4. 25

— Lucrezia Borgia, for Harp & Piano (Violin, Flute &
Cello ad libit.). In 2 Books each 4. 25

— Fleurs Italiennes. No. 7. Lucrezia Borgia, for Harp
& Piano 3. —

— — No. 25. Ernani, „Solvingo errante“, for Harp &
Piano (Flute & Cello ad libit.) 3. —

— Tardi, tardi, for Harp & Piano 4. 25

CHATTERTON, F. La Donna è mobile (Rigoletto), for
Harp & Piano 2. 25

OBERTHÜR, C. La Traviata, Duo for Harp & Piano . . 4. —

— 8 Marches funèbres, for Harp & Violin (or. Cello, or
Flute, or Cornet, or Clarinet):

No. 1. Beethoven. Op. 26. 2. —

" 2. Chopin. Op. 35 2. —

" 3. Schulhoff. Elégie, Marche funèbre . . . 2. —

STEIL, W. H. Di tanti palpiti (Tancredi), for Harp & Piano 2. 50

STEIL, W. H. Air de Beethoven 2. —

MOZ
M
18
1870

Souvenir de Mozart.
Mélange.

FOR THE
H A R P.

Introducing favorite Airs
IN
IL DON GIOVANNI.

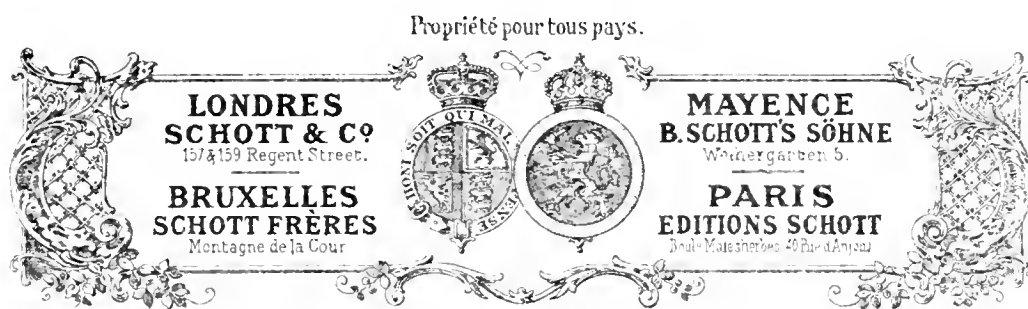
Composed and Dedicated
TO
Miss Emily Smith,
BY
J. BALSTH CHATTERTON.

HARPIST (BY APPOINTMENT) TO HER MAJESTY,

and Professor of the Harp at the Royal Academy of Music.

Ent. Sta. Hall.

Price 3/.



Printed in Germany.

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

<http://www.archive.org/details/souvenirdemozart00moza>

SOUVENIR DE MOZART.

1

ON MELODIES *from* DON GIOVANNI .

Introduction.

J. Balsir Chatterton.

MAESTOSO.

ff

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a single key signature (one flat) and includes various musical notations such as notes, rests, and dynamic markings.

The first system begins with the tempo marking *scherzando.* and features a complex, rapid melodic line in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the melodic development, with the right hand featuring trills and the left hand providing a steady accompaniment.

The third system shows a change in texture, with the right hand playing a more melodic line and the left hand providing a rhythmic accompaniment. The system concludes with a *p* (piano) dynamic marking.

The fourth system is marked *elegante.* and features a more graceful, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

The fifth system begins with a *ff* (fortissimo) dynamic marking and features a more powerful, rhythmic melodic line in the right hand and a more rhythmic accompaniment in the left hand. The system concludes with a *pp* (pianissimo) dynamic marking.

ANDANTE.

pp dolce.

f

Bis.

p

*Brillante.**1st*
VAR:

This page of musical notation, numbered 1164, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The music features intricate melodic lines with many beamed sixteenth and thirty-second notes, often accented with a 'V' symbol. The second system continues this complex texture. The third system shows a shift in the bass line with more sustained notes. The fourth system features a more active bass line with frequent sixteenth-note patterns. The fifth system is marked with a fortissimo (*ff*) dynamic and includes a large, sweeping melodic line in the treble that spans across the system, with a double 'x' (xx) marking above it. The sixth system concludes the page with a final melodic flourish in the treble and a sustained bass line. The page number 1164 is centered at the bottom.

ova
0

2nd
VAR:

pp

p

x x

x x

The musical score consists of five systems, each with a treble and bass staff. The first system is marked '2nd VAR:' and begins with a 'pp' (pianissimo) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'pp'. There are also some handwritten annotations like 'ova' and 'x x' above the staves. The piece is in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'. There are also some handwritten annotations like 'ova' and 'x x' above the staves.

First system of musical notation. The upper staff features a rapid, ascending and descending melodic line with many beamed sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* (pianissimo) is present at the beginning.

Second system of musical notation. The upper staff continues the melodic line, featuring some triplet markings (indicated by '2 x' and '2' over groups of notes). The lower staff has a more active accompaniment with many beamed notes. The dynamic marking *ff* (fortissimo) is present at the beginning.

Third system of musical notation. The tempo marking *Andante.* is present. The upper staff has some notes marked with 'x' and includes a triplet. The lower staff continues with a steady accompaniment. The dynamic marking *pp* (pianissimo) is present at the beginning.

Fourth system of musical notation. The upper staff features a melodic line with some triplet markings. The lower staff has a consistent accompaniment. The dynamic marking *pp* (pianissimo) is present at the beginning.

Fifth system of musical notation. The upper staff has notes marked with 'x' and includes a triplet. The lower staff continues with a steady accompaniment. The dynamic marking *p* (piano) is present at the beginning.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The first system is marked *p dolce.* and features a flowing melody in the right hand with grace notes and a steady eighth-note accompaniment in the left hand. The second system continues this texture. The third system introduces a change in dynamics and texture, marked *ff risoluto.*, with more complex chords and a more active left hand. The fourth system continues the *ff risoluto.* section. The fifth system features a more melodic right hand with slurs and a simpler left hand accompaniment. The sixth system returns to a *p dolce.* marking, with a more active right hand and a left hand featuring chords marked with 'o' symbols.

p dolce.

ff risoluto.

p dolce.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system features a melodic line with a 'pua' marking and a dashed line indicating a specific interval. The third system includes a melodic line with a 'pua' marking and a dashed line, and a bass line with a 'pua' marking. The fourth system features a melodic line with a 'pua' marking and a dashed line, and a bass line with a 'pua' marking. The fifth system includes a melodic line with a 'pua' marking and a dashed line, and a bass line with a 'pua' marking. The sixth system features a melodic line with a 'pua' marking and a dashed line, and a bass line with a 'pua' marking. The notation is written in a style typical of 19th-century musical manuscripts.

pua

(Fix Eb)

(Eb)

f

rall:

Allegretto.

The musical score consists of six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Allegretto.' and the dynamics include 'ff giocoso.' (fortissimo, playful). The notation features a variety of musical elements: eighth and sixteenth notes, rests, slurs, and dynamic markings such as 'ff', 'p' (piano), and 'f' (forte). There are also articulation marks like accents and staccato marks. The piece concludes with a double bar line and repeat dots.

p *pp*

Allegro. xx *ff*

Brillante.

2 3 x 1

The musical score is written for piano on six systems of grand staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and a melodic line with a crescendo hairpin. Dynamics *p* and *pp* are indicated. The second system continues with similar textures, including a change to a 2/2 time signature and a tempo marking *Allegro. xx*. Dynamics *ff* and accents are present. The third system is marked *Brillante.* and features more complex rhythmic patterns and trills. The fourth system continues the *Brillante.* section with rapid sixteenth-note passages. The fifth system includes a triplet marked *2 3 x 1* and features more complex rhythmic patterns and trills. The sixth system concludes the page with similar textures and trills. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

pp

f

ff

p

cres - - - *cen* - - -

- - - *do.*

The musical score consists of five systems of staves, each with a grand staff (treble and bass clef). The notation includes various musical elements:

- System 1:** Features a melodic line in the treble staff with a large slur and a crescendo hairpin. The bass staff has a corresponding line. Dynamics include *ff* (fortissimo).
- System 2:** Marked *Lento.* (Lento). The treble staff has a melodic line with a slur. The bass staff has a line with a *pp* (pianissimo) dynamic and a *(C \sharp)* marking.
- System 3:** Marked *Presto.* (Presto). The treble staff has a melodic line with a slur. The bass staff has a line with a *cres - - - - - cen - - - - -* marking.
- System 4:** The treble staff has a melodic line with a slur. The bass staff has a line with a *do - - - - -* marking and a *ff* dynamic. The system ends with a *loco* marking.
- System 5:** The treble staff has a melodic line with a slur. The bass staff has a line with a *ff* dynamic.

PARISH-ALVARO

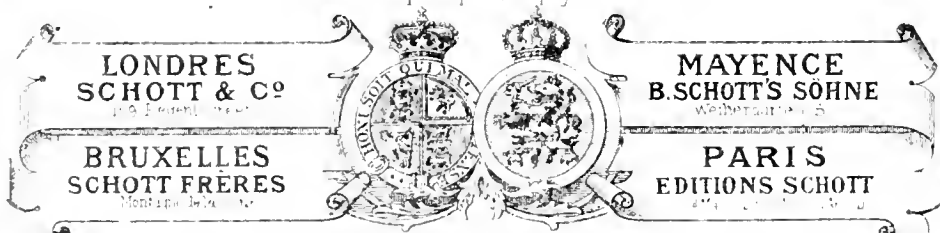
Compositions pour Harpe

Op. 62. No. 1. Voyage d'un Harpiste en Orient, Recueil d'Airs et Mélodies popu- laires en Turquie et en Asie- mineure	1 50
No. 2. Bulgarian Gipsy Dance	1 —
No. 5. The Sultan's Parade March	1 25
No. 6. Chanson Grecque.	1 —
„ 67. Grande Marche	2 —
„ 71. Traum am Bache	1 25
„ 72. Gretchens Gebet vor dem Bilde der Mater dolorosa	1 25
„ 73. Petit Souvenir de l'opéra Belisario, Mor- ceau facile et brillant	1 25
„ 75. Scenes of my youth, grande Fantaisie	3 25
„ 78. Grande Fantaisie sur des motifs de l'opéra Lucrezia Borgia	4 —
„ 85. Il Papagallo, Souvenir de Naples	1 50

Op. 88. Souvenir de Taglioni, Pas original de l'auteur du Ballet La Fille du Danube	1 75
„ 89. Souvenir de Pischek, Fantaisie	2 75
Souvenir de Bochsá, Mosaïque musicale, facile et brillante	3 25
Barcarola	1 75
Hungarian March	1 25
Ballabile, Coro die Damigelli al bagno, de l'opéra Les Huguenots	1 50
D'un sacro zel l'adore de l'opéra Les Huguenots	1 50
Nobil Signor, de l'opéra Les Huguenots	1 50
Fantaisie sur Lucia di Lammermoor, arr. dans un style facile et brillant	2 25
Introduction et Variations sur des Airs favoris de l'opéra Norma de Bellini	2 50
6 Romances sans paroles, en 2 Cahiers, chaque	1 75
3 Romances sans paroles, (Oeuvre posthume)	1 50
Mélodie et Marche funèbre (Oeuvre posthume)	1 50

Op. 74. Souvenir de l'opéra Don Pasquale pour Harpe et Piano	2 75.
„ 98. Concerto (en Mi-bémol) avec acc. d'Orchestre	16 75
„ 98. „ „ „ „ de Piano	8 50

Propriété pour tous pays.



COMPOSITIONS POUR HARPE

PAR

CHARLES OBERTHÜR

- Op. 36. Harfenschule für doppelte und einfache Bewegung (Method for the Harp) M 12 50
 „ 24. Préludes dans tous les tons (Supplément à la Méthode) 2 Cahiers . . . chaque „ 2 —
 The Major and Minor Scales (Tonleitern in Dur und Moll) „ 1 75

HARPE SEULE.

Op.	M. d.	Fleurs de Jules Schuthoff, Morceaux élégants:	M. d.
30. Souvenir de Boulogne, Nocturne	2 25	Nr. 1. Le Zéphyr, Romance	1 50
92. Eugenia, Etude caractéristique	2 —	„ 2. Nocturne, Op. 11	1 50
114. Stray leaves, 3 Sketches	1 50	„ 3. La Naxade, Mélodie	1 50
122. 3 Mélodies	1 75	„ 4. Chanson à boire, 2 ^{me} Impromptu, Op. 8	1 50
123. La Grâce, Impromptu	1 50	„ 5. Elégie, Marche funèbre	1 50
150. La Sylphide, Morceau caractéristique	1 75	„ 6. La Berceuse, 4 ^{me} Impromptu	1 25
168. Reichardt's Song. Thou art so near and yet so far (Du liebes Ang') transcr.	2 —	„ 7. Confidence, 1 ^{re} Impromptu, Op. 8	1 25
178. Hommage à Milton, 3 Mélodies	2 —	„ 8. Polonéa, Mazurka en La mineur	1 50
181. Le Réveil des Elfes, Morceau caractéristique	2 —	Sérénade de Gounod	1 25
182. A fairy Legend	2 —	Méditation de Gounod	1 —
183. Erin, oh! Erin, Mélodie irlandaise favorite	2 —	Les Gouttes d'eau, Caprice-Etude de J. Ascher	2 —
185. Miranda. Scena senza parole	2 75	Cavatine de l'opéra „Der Freischütz“	1 25
195. Les Gracieuses. 3 Mélodies favorites	1 75	Liebeslied aus der Walküre von R. Wagner	1 25
207. Air Russe (Le Sarafan)	1 75	Walther's Preislied. von R. Wagner	1 50
219. Clouds and Sunshine. Musical Illustration	2 50	Hymnes sacrés	1 50
304. Graziella, Caprice	1 75	Etude de Concert de Gorla	1 50
305. Fleur de Lys, Mélodie	1 25	A Dream of by-gone days, Melody	1 50
327. Un Songe, Poésie musicale	1 25	Philomèle. Paraphrase	1 50
328. Olympia, Caprice	1 25	Le Sylphe, Morceau gracieux	1 50
		La Serenata de G. Braga	1 50

2 HARPES.

- Op. 297. Amadis, Duo M 2 —

HARPE AVEC ACC. DE PIANO etc.

Op.	M. d.	Gesang der Rheintöchter aus Götterdämmerung, für Harfe und Piano	M. d.
31. Réminiscences italiennes, Duo pour Harpe et Piano	2 25	Sérénade de Gounod pour Harpe et Piano	2 75
42. Souvenir de Schwalbach, Nocturne pour Harpe et Violon (ou Cello, ou Flûte, ou Cor) chaque	— —	Méditation de Gounod pour Harpe et Violon (ou Piano)	1 75
56. Martha, Fantaisie pour Harpe et Piano	2 75	Choeur de l'Opéra „Norma“ pour Harpe et Piano	1 50
90. Mon Séjour à Darmstadt, Nocturne pour Harpe et Violon (ou Cello, ou Cor)	— —	Cavatine de l'Opéra „Robert le Diable“ pour Harpe et Piano	2 75
90. Mon Séjour à Darmstadt, Nocturne pour Harpe et Violon et Violoncello (ou 2 Violons, ou 2 Violoncelles, ou 2 Cors)	— —	La Traviata de Verdi, Duo pour Harpe et Piano	4 —
141. Obéron, Grand Duo pour Harpe et Piano	4 25	Trois Marches funèbres transcrites pour Harpe et Violon (ou Cello, ou Flûte, ou Cornet, ou Clarinette, ou Piano) Nr. 1. Beethoven, Marche funèbre de l'Op. 26	2 —
172. Un Ballo in Maschera, Souvenir pour Harpe et Piano	3 50	„ 2. Chopin, Marche funèbre de la Sonate, Op 35	2 —
297. Amadis, Duo pour Harpe et Piano	2 75	„ 3. Schuthoff, Marche funèbre, Elégie	2 —
299. Berceuse pour Harpe (ou Piano) et Violon	1 75	1 ^{re} Trio pour Harpe, Violon et Violoncello, Op. 139 n	10 —
299. Berceuse, arr. en Duo pour Harpe et Piano,	1 75		

Propriété pour tous pays.

Mayence: B. Schott's Söhne.

Londres: Schott & Co.

Paris: P. Schott & C^{ie}

Bruxelles: Schott frères.

COMPOSITIONEN

für die



von

WILHELM POSSE

	Mark
Etude (C-dur)	1.50
Lied ohne Worte	— 75
Scherzo	1.25
Angelus! von F. Liszt, arrangirt	2.25
Romanze (F. Liszt gewidmet)	1.50
5 kleine Characterstücke:	
Nr. 1. Menuett (C-dur)	1. 75
„ 2. Wellenspiel (C-moll)	
„ 3. Am Abend (As-dur)	
„ 4. Lied ohne Worte (C-dur)	
„ 5. Türkischer Marsch (As-moll)	

Eigenthum der Verleger.

MAINZ, B. SCHOTT'S SÖHNE.

Brüssel Schott frères. Paris Editions Schott. London Schott & Co.

Printed in Germany.